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Journal of The American Institute of ARCHITECTS

January, 1945

The Journal's Competitions

Unification in California

Thoughts by Hugh Ferriss

War Memorials

A Living Art—Part I

Planetary Reconstruction

The R. I. B. A. and the Schools

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The Journal's Competitions

RIVAL ATTRACTIONS, in the form of competitions offering substantial cash prizes, may have been the cause of the JOURNAL'S receiving so few entries in its own competition. Perhaps, our method of announcing it lacked sufficient ballyhoo. Whatever the reason, our first effort at bringing together photographs of details that worked out to the architect's own satisfaction brought only sixteen entries. One of the eminent judges felt moved to remark: "The number of entries was very disappointing. Architects are proverbially neglectful of opportunities for recognition of their work, yet we are continually crying for 'recognition' from the public. What is the matter with us?" The judgment of this first competition was not completed in time to permit illustrations to be shown in this issue; they will appear next month.

Undaunted by our first experience and confident that here is a form of professional competition that needs only to be widely known in order to attract entries, we submit:

The Journal's Second Competition

Subject: A single detail from contemporary work representing that element of the structure, furnishing or equipment that most nearly achieved the architect's intention. All too frequently a completed work disappoints its designers in many ways—else we should make little progress. But usually there is at least one detail of the whole that brings something of a thrill to the designer himself; here at least the architect finds a point of satisfaction—it worked out as he had hoped, or better.

Eligibility: The competition is open only to architects, whether members of The A. I. A. or not.

Submissions: One really good photograph, not smaller than 5″x7″ nor larger than 8″x10″, of the completed detail in its setting. The

photograph to bear no identifying marks, but to be accompanied by a letter-size sheet giving title, architect's name and address, and a brief description or explanatory comment from which a descriptive caption for the illustration could be written.

Jury: The photographs, without their descriptive sheets and bearing merely an identifying number, will go before a Jury of architects for selection as to which details are to be published in the JOURNAL, without designation as to relative merit. We are asking the members of the first Jury to serve also for this Second Competition. They are:

REGINALD D. JOHNSON, F.A.I.A., Los Angeles
RICHARD KOCH, F.A.I.A., New Orleans
ARTHUR LOVELESS, F.A.I.A., Seattle
ALFRED SHAW, F.A.I.A., Chicago
RALPH WALKER, F.A.I.A., New York

Prizes: Solely the honor of publication in the JOURNAL.

Closing Date: Feb. 1, 1945. Address entries to Competition No. 2, Journal of The A.I.A., 1741 New York Ave., N. W., Washington 6, D. C.

Unification in California

By John S. Bolles

PRESIDENT, CALIFORNIA COUNCIL OF ARCHITECTS

SOME eighteen years ago the architects directing the affairs of the various Chapters of the Institute in the State of California recognized the need of a state-wide organization which could present a unified approach to all legislative and promotional matters protecting the interests of the profession within the state. This organization was set up and has successfully operated during the ensuing years. Briefly, the organization provided for a Northern and a Southern Section, with the Executive Boards of each Section being represented on the overall Executive Board of the State Association of California

Architects. All registered architects in the State of California were automatically members of the Association, but only those paying dues were eligible to hold office.

It is a credit to the members of The A. I. A. who conceived and established the State Association of California Architects that the organization has been able to operate to the best interests of the architects for so many years. The organization depended entirely upon individuals who were willing to devote their time to the interests of the profession. When the need arose, as it often did in legislative matters, it was gratifying to see that the Association was able to command the respect of all of the architects and the legislature. It has, however, become increasingly apparent that a paid Executive Director could better correlate the activities of the profession.

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In the past few years two new problems have arisen which required revisions in the by-laws of the Association. One of these was the A. I. A. program of unification. The other was the problem of students and draftsmen, and their relationship to the architectural profession. There are organizations taking active steps to bring architectural students and draftsmen within their jurisdiction. It was the consensus of opinion among the architects that the interests of the students and draftsmen could be best served within the profession rather than through trade or industrial organizations. At the Directors' meeting of The A. I. A., held in Indianapolis in May last, a presentation was made of the case of the State Association of California Architects in relation to the unification program proposed by The A. I. A. It was agreed that California would endeavor to arrive at a working basis whereby the State Association of California Architects and the various Chapters within the state could fit into a national unification program. This has since become the first order of business for the State Association.

The By-Laws Committee of the State Association of California Architects was requested to rewrite the existing constitution and by-laws so as to provide for unification and for the affiliation of students and draftsmen. The work of this committee met with the wholehearted endorsement of all groups within the state. Under this proposal, and with the addition of a few minor suggestions

made by various individuals, a California Council of Architects was to be created, which Council would be composed of representatives from District Chapters. These District Chapters would be coterminous with the present geographical boundaries of the A. I. A. Chapters. It was also provided that the District Chapters should have their membership open to all registered architects within the district. The various Chapters within the state were to prepare amendments to their by-laws which would permit the formation of these district organizations.

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The major problem facing unification under the District Chapter plan was that of non-dues-paying members of the State Association of California Architects. The new by-laws provide that the California Council of Architects may take the necessary legislative action to become a state corporation empowered to direct all the activities of the profession within the state. This organization would be empowered to regulate the practice of architecture and to levy all fees connected therewith, as well as for assessments necessary for the establishment of an adequate executive staff and assistants whose duty would be to promote the interests and welfare of the profession. Under this corporation all architects would automatically become dues-paying members of the District Chapters, and unification in its entirety would be achieved.

At the Convention of the State Association of California Architects held at the Fairmont Hotel in San Francisco on November 3rd and 4th, the revised by-laws were adopted. These by-laws provide for a Northern and Southern California Association of Architects which would be the interim organizations set up pending formation of the District Chapters. The California Council of Architects was formed and is now acting as the coordinating group for the two interim associations. When a Chapter of The A. I. A. amends its by-laws to provide for student and draftsman affiliation, as well as an equal voice in all matters of state or local nature for all architect members, it will automatically become a District Chapter of the California Council of Architects and will supersede the Association within its area. When all of the District Chapters are formed, the two Associations shall cease to exist. At this time, the Chapters

of the Institute in the State of California are taking active steps to revise their by-laws and will call upon The A. I. A. to sanction the revisions where these are not in agreement with the present requirements of The Institute. We believe that unification, as it is now proposed under the California Council of Architects, is one of the greatest steps forward the profession has taken, and we ask that The American Institute of Architects approve our program. [It was approved at the December meeting of the Board of Directors.—Ed.]

The California Council of Architects as now organized and functioning is composed of the following officers and delegates: John S. Bolles, President; Robert Orr, Vice-President; James Mitchell, Secretary-Treasurer. Delegates: Andrew T. Hass, Loy Chamberlain, Vincent Palmer, Charles O. Matcham, Allan Sheet. The official address of the Council is 369 Pine Street, San Francisco, Calif.

The Architectural League in Changing Times

By Hugh Ferriss

Remarks on assuming the 1944-45 presidency of the League.

PARDON ME if I introduce my subject with a reference to my experiences. It is not that they are interesting; but they are all one has on which to base his more sincere convictions.

Through a practice of making renderings from architects' plans, which lasted, for me, for fifteen years—1915 to 1930—I became acquainted, more or less, with a few of the outstanding architects of those days. I shall never forget my admiration for the high artistic ideals with which some of them conducted their practices. This coincided with the time the League was up in 57th Street, and I also shall never forget those happy and rewarding evenings. However, things changed for me, as for most of us, around 1929 and what I have to say this evening refers to the period—also of fifteen years—which has already elapsed since then.

During this period, there have been few new buildings to render, or build or design. For example, few new industrial plants. But at

least one has been free to go into existing industrial plants to gain, through the rich evidence of the senses, a first-hand impression of the enormous industrial activity at present going on—the activity for which the buildings were designed in the first place. And one may care to meet the industrial designers, at the sites, who are very busy indeed, making or altering the interior layouts—the layouts which, in the end, give the plants their outward forms. Or talk to the more far-sighted industrialists who have been thinking "Post-War" for many months now and whose ideas are already at the visualizing, if not the blueprint, stage.

At the same time, if there have been few new civil airports to design, one can at least go into existing airports to study the immense air traffic (which brought the ports into existence) and talk to aeronautical designers, now very busy indeed in determining the forms of today's and tomorrow's planes (which in turn will largely determine the forms of tomorrow's ports). Or talk to some of the executives in aviation whose world-circling yet plausible plans seem destined greatly to affect our ideas of post-War town, city and regional planning.

Or one can go into some of our amazing laboratories, talk to the chemical and research engineers, and learn something of their progress in making the fabric of much of tomorrow's building.

Turning from technological to sociological: if there have been few new housing projects to design, one can at least go into existing housing, in various parts of the country, and learn, from social workers on the spot, how housing is affecting the people housed.

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One comes back from all this activity, to the comparative quietude of New York art societies, with certain impressions. For example: those specialists I have just referred to (industrial, aeronautical, chemical designers, "social designers", and there are many other special fields), although they have been busier than we, seem to be just as sincere and professional as we are, and just as much concerned with the shape of things to come.

Indeed, new professions have come into existence, in these changing times, calculated to greatly affect the character and future course of architecture.

It seems to me that, insofar as

this is true, the members of those professions should be welcomed into societies like the Architectural League. I think this League should stand, not only for five fields which were allied to architecture when the League's constitution was written, over fifty years ago, but for all fields which, in fact, are now allied to architecture.

It will be complained in some quarters that these "new professions" are all on the side of Science and are not sufficiently artistic in character.

With all due respect, I think that there exists, among some of the best-known minds in the Fine Arts, a reactionary view toward the progress of modern Science which, if we do not alter it ourselves, must mean that architectural practice, as we have known it, will go out of existence—and this League along with it.

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I say this for two reasons. The first is purely practical. This *is* an Age of Science, whether you like it or not. If an architect is at odds with the whole drift of his own age, then he, not the drift, is going to be stopped. If architects choose to fight engineers, and it happens to be an age of engineering, there is no doubt in my own mind as to which side is apt to lose out.

But I find a more persuasive and noble reason in my belief that architecture, in its "grand epochs" of the past, *always was* both the Art and the Science of building.

The masterpieces, from the Parthenon down, seem to me to be the witnesses—silent but convincing—that there two forms of genius, engineering and artistic, worked as one.

I don't believe the Gothic cathedrals were built by artists employing engineers (a vogue when I was a young draftsman) or by engineers employing artists (a vogue, now), but by both working together.

It is true that we have had, since then, the "Industrial Revolution." It brought many dislocations, including the fact that we now find the architectural and engineering schools on opposite sides of the campus. And out in practice, we seem to find one crowd of architects designing beautiful buildings that no longer work, and another crowd designing workable buildings that are—not yet beautiful! If anyone cares for my personal reaction to this, I can't tell you how bored I get with *both* sides of

this long, tedious, ill-timed and ill-conceived dispute.

Good Lord! We've been in the Industrial Age, now, for about 100 years—time enough to get used to the most amazing of new materials and techniques. I should think (when work resumes after the War) we could by now use the technologies of our own day, as a matter of course, just as the great architects of past epochs used the technologies of their days as a matter of course.

I should think this League would be proud to assist in the reintegration of two of man's greatest impulses: the impulse to make things work and the impulse to make them beautiful.

What I have to propose may not have an attractive sound to some of our "academicians", although it is they who most familiarly refer to our universities as "Colleges of Arts and Sciences". But I propose that this League, in due time, should announce itself as standing for Architecture and the Allied Arts and Sciences.

I think that by so doing we would tend to restore to the architect not only his job, but also his prestige: the prestige of being a "master builder", one who has mastered both the artistic and scientific sides of his calling.

However, you feel about that, at least let me make my own motives clear. Whoever of you may have the makings of a master builder, I (at least by vocation) am an artist, and my personal sympathies will be with art and the artists until the hand drops the pencil.

If I would urge artists to leave such ivory towers as may still be standing (or leaning)—quit their bizarre so-called "art movements", quit the small battles of the styles, and get down into the contemporary melee, mix with the leaders of other fields, bring art back into contact with everyday life—it is solely to give art, thereby, the better chance to flourish.

I am persuaded that scientists and engineers have set the modern stage on which we must work. Personally, I think it is a promising stage-set. But now is the time for artists to turn up the lights, put on the play, bring out the hero, the real Character of this age.

Scientists, by their own definition, are concerned with "measurable quantities"; engineers make and move bodies and things. It is the artists who are concerned with the immeasurable; artists are en-

gineers of the spirit; and it is they who can best contribute to the kind of leadership for which the world is now really crying—leadership on the spiritual side.

In these changing times, it may be that we can put on a change on the grand scale: see to it that the Age of Science becomes also the Age of Art.

A Living Art

IN TWO PARTS—PART I

By Louis Justement

The text which follows is from one chapter of a book on which the author has been working for several years—a book on the broader aspects of city planning. It should interest the architect particularly in that, unlike most of our professional thinking on city planning, it deals with the philosophy of the subject rather than with its technology.—Editor.

THE AVERAGE CITIZEN may be satisfied with a program for the demolition of slum and blighted areas and the erection of efficient, modern buildings on the basis of a convenient city plan. It will be a pity if this is the extent of our ambition. For the effort to secure the additional quality of good design will not involve the solution of additional economic, social and political problems. On the contrary, the thrill that comes from participating in a genuine esthetic experience may be utilized as a powerful factor in inspiring us to overcome the obstacles which confront us. The distinction which we make between "art" and the "practical" phases of living is a pathetic commentary on modern civilization. It is scarcely surprising, as a result of this distinction, that so much of our so-called "art" should be mediocre as well as misunderstood, and that our lives should be stunted and devoid of joy in spite of our vaunted standard of living.

We have greatly increased the comforts of living as a result of the industrial revolution. For millions of workmen, however, the assembly line has resulted in monotonous tasks which afford no scope for skill or pride in workmanship. If we are to avoid becoming a nation of robots it is time that we should find a satisfactory substitute for the esthetic experience which

we are rapidly losing with the disappearance of individual craftsmanship. We know that it is impossible to revive the handicraft system. William Morris' brilliant, but unsuccessful efforts showed us long ago that we could not turn back the hands of the clock. As the artistry of the individual artisan is more and more restricted, the artistic perceptiveness of the people grows dim. The artist tends to become aloof from the populace and "art" becomes something which is displayed in a museum. But, as Santayana has said, "We do not keep in showcases the coins current in the world. A living art does not produce curiosity to be collected, but spiritual necessaries to be diffused." How shall we revitalize and diffuse esthetic perception so that we may re-acquire a living art?

To begin with, what do we mean by "beauty" and "art"? The question has been discussed for more than two thousand years, and many treatises have been written on the subject. No simple answer has been found, and these elusive concepts seem to be as baffling to the modern as to the ancient philosopher. In modern times the psychologist, the archeologist and the art critic have participated in the discussion, but every new book seems to add to the confusion of thought. In popular language the word "artistic" has been applied in a most haphazard fashion—frequently for no better reason than that an object was adorned with expensive and useless ornament. Architects, therefore, are frequently reluctant to use the words "artistic" and "beautiful" for purposes of architectural criticism and usually speak of a building in terms of design. When it is used in this sense, however, the term design becomes just as elusive in conception as the words "art" and "beauty."

The average individual is apt to believe that, although he would have difficulty in defining what is meant by the word "beauty", he could easily decide whether a particular object is beautiful. This seems particularly true of so-called natural beauty, concerning which we often have very strong emotions. Because we find that these emotions are frequently shared by others, it is natural for us to speak of a beautiful face, a beautiful body or a beautiful sunset, as though the quality of beauty were an inherent characteristic of the particular face, body or sunset. If there were no living being to observe it, however, how could it be said that the

sunset is beautiful? Furthermore, the same object may provoke esthetic reactions which differ from one individual to another, and which depend in part on the mood of the individual. Is it not reasonable to conclude, therefore, that the quality of beauty is purely subjective, a creation of the observer rather than a quality of the object? This conclusion is generally accepted by modern writers on esthetics.

We sometimes observe that a work of art appears to create spontaneous and similar emotions on the part of many observers. How shall we reconcile this fact with the theory that beauty is not an objective quality, that it is not inherent in certain aspects of nature or works of art? The explanation of this apparent paradox is that beauty is created, or that a work of art is created, in the mind of the observer through mental associations, through imagination and through the qualities of things experienced rather than sensed. Since many phases of our environment are shared by many people, we frequently experience the same reactions. Benedetto Croce states that "works of art exist only in the minds of those who create or *recreate* them", whereas John Dewey suggests the same thought when he says that "to perceive, a beholder must create his own experience."

To the extent that we are able to perceive beauty, therefore, we are creating it. We are, to that extent, artists. Since almost everyone reacts pleasurably to some form of beauty, such as that of a pretty girl, it may be said that we are all artists—within reasonable limitations. To many people this will seem a discovery no less momentous than that of Monsieur Jourdain in Moliere's comedy, "Le Bourgeois Gentilhomme", who, as you may remember, was astonished to learn that he had been speaking in prose all his life. The ability to perceive and, therefore, to create is particularly pronounced in sensitive people whom we call artists. Less gifted people frequently become able to perceive beauty through the work of the artist. It has been said, for instance, that our conception of beauty, as applied to the human body, has been strongly influenced by Greek sculpture and that the general appreciation of mountain scenery is of relatively recent origin, Giotto being cited as the first painter who used mountains in the background of paintings. The artist sees his subject emotionally and teaches us to see

it in the same way: from Rembrandt we may learn to find beauty in an old hag and from Whistler we may learn to find beauty in a London fog.

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The relegation of the artist to a minor role has been a common characteristic of all countries during the past century. But we need not, therefore, concur in the gloomy views expressed in that dreary book by Oswald Spengler entitled the "Decline of the West". Spengler proved to his own satisfaction that all civilizations followed a regular pattern of birth, growth, maturity and decline, ending in extinction. He maintained that Western civilization was nearing the end of this cycle and that there was no longer any place for the artist or the architect in the contemporary scene. The engineer was to be supreme, and the creative artist would not reappear until the birth of a new civilization after the death of this one. Is it an accident that Spengler should be the product of a nation that gave us Hitler and Nazism? The Nazis' burning of the books is symbolic of an attitude of fear and negation on the part of a people bent on destruction, a people who had abandoned the hope to be found in creative work. We must find another solution, based on the stimulation instead of the suppression of the creative instincts of the individual.

The earliest forms of art were purposive and based on craftsmanship. Let us take a simple thing like an axe handle. We may go to the museum and see the implements devised by Cro-Magnon man: crude as they are, these tools are already based on centuries of slow development. A useful instrument is being fashioned, and pre-historic man sees and learns from the work of his predecessors. Little by little improvements are made. Man learns to admire the craftsmanship of his fellows and he seeks to emulate and surpass it. It is in such efforts that we find the dawn of the perception of beauty: the craftsman is able to understand the purpose of his fellow-craftsman and to appreciate the skill with which he has achieved this purpose. After the lapse of many centuries man devises bronze blades, then iron and finally, steel blades for the axe. The handle is slowly perfected and adapted to the new conditions. The wood is carefully selected for its strength and grain. The shape of the handle is more carefully balanced and

refined, every curve is purposive and the proportions carefully adjusted to the conflicting requirements of strength, lightness and convenience. In the course of many centuries each craftsman has added so little to this refinement in design that it is imperceptible. Yet these countless billions of axe handles have provided creative work for their makers. Each artisan has been enabled to find satisfaction in his own work and understanding of the work of others. Today the axe handle is made by a machine. There is no joy in making it and, even more important, there is scarcely any understanding of the loss in perceptive faculties on the part of millions of men.

In the case of the axe handle the machine merely reproduced the end-product of the era of craftsmanship. In most cases, however, the product of the machine was quite different and the form was awkward. Manufacturers tried to "embellish" the awkward form with meaningless ornament rather than refine the design. Here and there, however, a manufacturer sought the aid of skilled designers in improving the form of his product. These improvements were made for the very mercenary purpose of increasing sales appeal, and they were not always successful, either from the point of view of design or increased sales. By and large, however, most artists and architects would admit that we have made great progress in the field of industrial design. It is to be noted that these improvements in the design of industrial products were made for the purpose of appealing to the largest possible number of purchasers. In view of the low esteem which most artists have for popular tastes, one might have expected that they would have been horrified at the results of this procedure. How shall we account for the pleasant surprise?

Does it not get back to the fact that there is no such thing as intrinsic beauty or intrinsic ugliness? These are merely words which we use to express our own individual emotions. But man is a gregarious animal and he is, therefore, strongly influenced in his feelings by the opinions of his fellow-citizens. We are prone to share our likes and dislikes, and in order to do so we tend to rationalize them. It was relatively easy to do this with the products of craftsmanship, because the race, in the course of centuries, had established standards of com-

parison. The industrial age confronted us with a heterogeneous mass of products for which there were no standards of appreciation. Without knowing why it has done so, perhaps, the public gradually tends to favor products which are characterized by simplicity of design, adaptation to function and fitness to materials. Standards are emerging and when we analyze them we find that they have much in common with some of the criteria that developed in the earlier stages of craftsmanship. The differences consist primarily in the emphasis which we place on certain characteristics as we arrive at a better understanding of the potentialities of the machine age.

Part II will appear in the February number.

Post-War Expectations

CAREFULLY CONSIDERED ESTIMATES BY CERTAIN SEERS WHOSE JUDGMENT IS BASED ON FACTS

"In spite of the vast sum spent for construction of war plants during the last four years, the volume of new industrial construction after the War is expected to exceed that of the fabulous peak years, 1926-30.

"Industrial construction during 1945 probably will total about $735 million, of which about $460 million will be built by private enterprise, and then is expected to average about $845 million during the following five years.

"Although the Government's investment in war plant construction, excluding machinery and equipment, has exceeded $7.5 billion, equaling in value all of the privately owned industrial construction from 1922 to 1940, this war-time plant expansion has had little relation to peace-time requirements. Over half of all the total expenditures by the Government has gone for the explosives, shipways and aircraft programs. Almost another third has gone into ordnance other than explosives, and into non-ferrous metals and chemicals, which includes synthetic rubber and high-octane gasoline.

"Less than one-fifth remains for iron and steel and machinery manufacturing, including the automotive industry. The high degree of concentration in a few industries, and the knowledge that much of this construction was undertaken

by the Government primarily because it had no foreseeable commercial value, indicates that the Government's War-time plant expansion will not even fill all the peace-time requirements of some of these War industries, let alone the great variety of industries for which the War has meant strict curtailment of construction activities.

"As for the cost of industrial construction after the War, a 30 per cent rise since 1940 already is behind us. I see no reason to suspect that there will be any drastic decline in the prices of either building materials or building labor over the next few years. Nothing has been added to the estimates of future industrial construction volume to allow for further increases in cost beyond the present level."—CHARLES E. YOUNG, Supervisor of Economic Research of the Westinghouse Electric & Mfg. Co.

"Victory in Europe before mid-January, 1945, would likely result in a year's contract volume 50 to 60 per cent greater than that of the calendar year 1944; victory in March, 1945 would probably result in a 20 to 25 per cent increase in the next calendar year over the current one; victory on June 1, 1945, or thereafter would probably mean a 1945 construction program about equal to that of this year."—THOMAS S. HOLDEN of F. W. Dodge Corporation.

"Owing to the limited supply of many essential building products, the number of new homes constructed during the first year after the War will be only about 350,000. The number of new urban dwellings constructed during the five years following the end of the War is not expected to average more than 970,000 a year, even with virtually full employment."—IRVING W. CLARK, Chairman, Residential Committee of The Producers' Council.

"The volume of new construction during 1945 probably will be about $4.8 billion, or 26 per cent greater than in 1944, provided the War with Germany ends early in 1945 or before. This estimate is subect to revision if the War in Europe lasts until the summer of 1945.

"The Committee's estimate places the probable volume of new private construction at $2.8 billion and public construction at $2 billion for the 12-month period.

"Although the immediate need

and demand for new construction will be far greater than the estimate, it is apparent that the supply of building materials and equipment and of manpower will not be sufficient to permit a greater volume during the coming year.

"The indicated volume of non-farm residential construction is $1.3 billion, including about $50 million of war housing, which would mean the building of about 300,000 new dwelling units. This compares with an estimated 200,000 units for 1944.

"Private non-residential building will be about $690 million, including $460 million for industrial construction.

"Military and naval construction is expected to drop to $400 million, a decline of more than 50 per cent from the estimated $825 million for 1944.

"In arriving at these estimates, it has been assumed that WPB Order L-41 limiting construction will be either revoked or greatly relaxed shortly after the termination of active warfare in Europe." —MARKET ANALYSIS COMMITTEE of The Producers' Council.

"650,000 non-farm families will be in the market for a new dwelling as soon as private home building can be resumed."—OFFICE OF CIVILIAN REQUIREMENTS.

War Memorials

WHETHER the memorials we erect to those who will have given the last full measure of devotion in this War are to be "living", "dead" or "useful" continues to engage our thought—as it should. Following are excerpts of opinions, many of them expressed during a dinner meeting devoted to the subject at The Architectural League of New York, November 16, last.

FISKE KIMBALL
Director, Philadelphia Museum of Art

(From an article, "Worthy of Their High Mission", in *The New York Times Magazine of* Nov. 12, 1944—an article that should be read in its entirety.—EDITOR)

THE URGE to memorialize the soldier dead, heroes, victory, even honorable defeat, is old and deep. The mound of earth over the dead chieftain, the triumphal inscrip-

tion of an Egyptian king, the trophy of arms of the fallen at Marathon, the prows of enemy ships which gave their name to the rostrum at Rome are early and typical manifestations of it.

The Greeks personified Victory as a goddess, embodied in sculptured figures like the Victory of Samothrace, so magnificently riding such a prow. They created, too, the figure of the knight on horseback, triumphing over the fallen enemy, as carved in relief on the gravestone of Dexileos; they adopted the lion as the incarnation of courage in victory or defeat.

The Romans spanned the Sacred Way of their triumphal processions with arches bearing the figure of the victor in his chariot, and placed his statue aloft on columns wreathed spirally with scenes of his campaigns. The Middle Ages raised the cross to defenders of the faith. The Renaissance adopted the equestrian statue as the symbol of glory of the military leader.

It has seemed very difficult to add to the number of such basic types thus become traditional in Western civilization. . .

It will not do to have stereotyped, ready-made memorials. Nor will it do merely to copy historic types without making them our own. No artist worthy of the name will work in just that way. It is too much to expect very often the creation of wholly new types, but not too much to expect that the artist will vitalize his treatment in relation to the site and the event.

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ARTHUR E. TODD
National Recreation Association

THE National Recreation Association suggests as appropriate living memorials: neighborhood playgrounds, community recreation buildings, parks, bathing beaches, swimming pools, picnic grounds, camps, town and county forests, nature museums and scholarships for training recreation leaders.

Those who choose this type of memorial have a responsibility and an obligation to see to it that they are properly financed and maintained, that there are attractive programs under competent leadership, and that they serve all ages throughout the year.

Beauty and usefulness are not incompatible. With the help of the artists, memorials can be both beautiful and useful. We can express the ideal of human service for which our men fought and died in our memorials. "Democracy should have a home."

ROBERT MOSES
Commissioner, Department of Parks, New York City

AS TO the New York City memorials, I feel very strongly that we should get away from inadequate neighborhood monstrosities, and therefore have advocated a single, adequate, well-conceived memorial in each borough. I found no support for a single, city-wide memorial which would almost necessarily have to be in midtown Manhattan.

My personal belief is that the argument about useful as against monumental memorials is silly. There will always be a demand for monumental memorials which people can see in their daily comings and goings, and which are conspicuous landmarks for visitors. Such memorials can also be made useful in the proper sense of that word. They can afford meeting places in and outdoors for veterans, space for flags, sculpture, painting and other memorial details. They can be the objectives of parades, ceremonies and annual meetings. The words "utilitarian" and "useful" are worked to death, and become mere epithets to be hurled about by partisans. Are the Washington, Lincoln and Jefferson memorials at the Capital useful? Is the Statue of Liberty useful? Beauty, it has often been said, also has its uses.

MARKLEY STEVENSON
Secretary, National Society of Landscape Architects

A TRIVIAL, ill-conceived memorial is a monument to poor taste rather than to the persons or events it is intended to commemorate. To betray or cheapen this almost holy desire on the part of the people to express their aspiration by giving it form in a dominantly commercial, utilitarian or otherwise undignified manner would be contemptible. I prefer to believe that all such proposals—and, even now, they are being made—are the result of thoughtlessness rather than the deliberate attempt to secure some, perhaps otherwise commendable, public improvement thinly disguised as a war memorial.

I believe that it will be generally agreed that the sole justifying purpose of a war memorial is that it shall arouse a noble sentiment in the mind of the beholder, that it shall inspire a feeling of reverence, and that it shall lift one's thoughts above mundane affairs and, if only momentarily, stimulate contemplation and reflection on the individual

event or period memorialized by the object observed. All great memorials, such as the Washington Monument, the Lincoln Memorial, and the Tomb of the Unknown Soldier in Arlington Cemetery, possess these qualities to a superlative degree; conversely, by so much as it lacks in this respect, a war memorial fails to fulfill its sole function . . .

One really fine memorial in any community or any large section of a community, will always be better than a dozen or hundreds of mediocre quality—or worse, memorials that are neglected and almost forgotten.

We hear a great deal today about "living memorials". A correspondent writes me that he thinks: "The one who conceived this slogan must be either a great ward politician or an ace salesman. I can think of no other term which would possibly mean so many different things to so many different people." The general idea behind the slogan seems to be that a war memorial should be useful. That a war memorial may have useful subordinate attributes I believe possible; but that its function should be dominantly useful, tending to impair its fulfillment for high moral and devotional purposes, indicates, to me, a tragic misunderstanding of its purpose.

❖

ELY JACQUES KAHN, F.A.I.A.
President, The Municipal Art Society, New York

WE certainly do not want stock statues or groups of cannon balls to stand as the tangible expression of our National respect for those who have died for their country. . .

There is something more involved also. This War reflects our participation over the entire world in an effort to stamp out principles of domination and bigotry that, had they been brought to the goals of their brutal advisers, could have forced civilization back to the standards of another dark age. If we can see clearly what we have escaped and what our own ideals should be, we may be able to express to the best of our abilities certain positive steps toward which decent human beings can hope to move. . . .

Would our newspapers care to sponsor some form of competition for ideas so as to be sure that everyone has a chance to be heard?

Frankly, I do not know the answers but suggest as humbly as I can that the problem is so great, the responsibility so immense, that

before any decision be reached, we must feel convinced that we have done some serious thinking thereon. The solution may well be heroic sculpture, but before our minds collectively are set, why not study the entire matter as deeply as we are moved by our respect for those who have fallen?

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JOSEPH HUDNUT
Dean, Faculty of Design, Harvard University

WHEN I REMEMBER the mawkish thousands of monuments which burden the towns and villages of our country, insulting the taste of the people, blurring the remembrance of our soldier dead, I wonder at the recklessness of anyone who, whether in the name of patriotism or of art, would increase that dreadful population by so much as a single increment.

Is it possible then that the men of Guadalcanal and Anzio have need of this importunate and vain flattery? You will measure their sacrifice by a row of columns and a bronze angel? An inscription cut in granite will keep us from forgetting?

Tell me: how many inches does the shaft of Trafalgar Square add to the stature of Nelson? How much more was Appomattox made glorious by the Riverside mausoleum of General Grant? How much more eloquent is Jefferson, now that you have him safely caged in his marble pantheon?

Do not imagine that these things are harmless. Monuments act; they exert a force; and their malice is unpitying. General Grant gallantly overcame his enemies, but he will never overcome his monument; and the renown of Jefferson will be forever imprisoned in that round, appallingly permanent banality.

Certainly our monuments do what they can to make our soldiers ridiculous. Yes, and to make our architecture ridiculous, also. Among the thousands we have built, not one is beautiful. Well, yes, one—and that is on a field in Flanders, where even the Parthenon would be an impertinence.

Why not look into the hearts of our soldiers while they are still with us and learn what they would like to have us build? A green park, perhaps, in a neighborhood now a waste of asphalt and brick; a playground where children now only have the streets; a schoolhouse to replace one long overtaken by the progress of the art and science of teaching; a music hall, a thea-

THE VICTORY OF SAMOTHRACE

SCULPTOR UNKNOWN

"Useless," but with the power to have stirred men's souls for over two thousand years

Photograph by International News Service

WAR MEMORIAL OF BALTIMORE AND THE STATE OF MARYLAND

Erected 1923

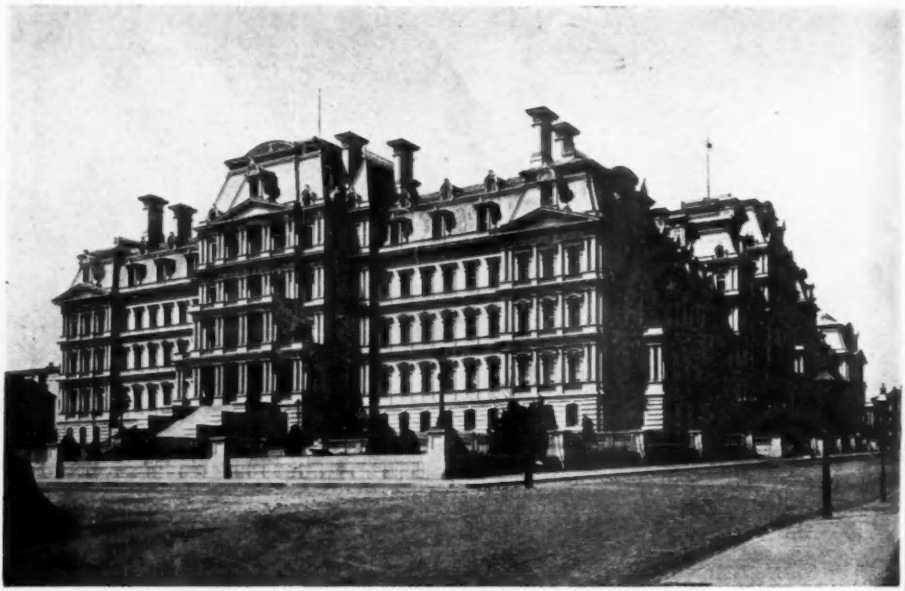
LAWRENCE HALL FOWLER, F.A.I.A., ARCHITECT

EDMOND AMATEIS, SCULPTOR OF THE SEAHORSES

AMERICAN MEMORIAL NEAR CHATEAU-THIERRY, FRANCE

PAUL PHILIPPE CRET, F.A.I.A., ARCHITECT

Photograph by the Signal Corps; courtesy of the American Battle Monuments Commission



Do you know this building?

STATE DEPARTMENT BUILDING, 1875-88
(FORMERLY THE STATE, WAR AND NAVY BUILDING)
WASHINGTON, D. C.
A. D. MULLET, ARCHITECT OF THE TREASURY DEPARTMENT

tre, a church accessible to all faiths. Why not illumine these, since we are architects, with that new purpose and hope which our men will surely draw from this, their present ordeal by fire? You may be sure that *they* will not ask for a monument.

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LORIMER RICH
Architect of the Tomb of the Unknown Soldier, Arlington

WHAT utilitarian building, what functional building, what "useful" building, what "living" building can go down through the ages and remain an adequate and dignified memorial? In this world of fast-moving mechanical improvement, what type of air-conditioning, of lighting, of heating, of seating, of stage effects can be useful for a generation? I do not believe that we can trust the immortality of our devotion to such a high degree of obsolescence.

No doubt we do need auditoriums, assembly halls and the like. We could use such structures but some of the uses to which they would be put might not be entirely compatible with their dedicatory purposes. Have we become so practical minded that we should get a useful premium with our war memorial, in order to defend its being—in order to persuade ourselves that we are not wasting money?

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ALBERT T. REID
National Vice-President, American Artists Professional League

WHILE many of use are prone to think of memorials as being of the so-called monumental type—and we fervently hope there will be many such, we cannot escape the fact that for every one of these there will be a hundred commemorative undertakings which, by reason of the limitations of the communities, will of necessity have to be with a dual purpose.

In support of this idea is an incident of an invalided soldier who had come back home to a small south central city . . . He was asked what he thought. He felt, he told them, that the boys, and even the boys who would not be *back,* would much prefer a place where their friends and townspeople could meet—with perhaps a forum where they could talk out their problems. He thought it should provide a place where they could dump their medals and souvenirs—a museum of mementos. He felt there should be a place for

statuary and paintings—above all, a place where they would like to come.

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PAUL P. CRET
Chairman, A. I. A. War Memorial Committee

WE BELIEVE that War Memorial projects ought not to be started, nor even planned, before the end of the hostilities, so as to give the twelve million men and women in the services, when they return, an opportunity to have a voice in the decision.

After the last war, one of the difficult and sometimes unpleasant tasks of the American Battle Monuments Commission was to prevent regimental or divisional organizations from covering European battlefields with small memorials, and to mark on battlefields America's part in the war by a few but adequate monuments or cemetery chapels.

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PROGRESS REPORT OF THE A.I.A. WAR MEMORIAL COMMITTEE

THIS COMMITTEE does not hold that utility is necessarily an obstacle to the higher purpose of commemoration. But on condition that, in this kind of structure, the quest for expressing an ideal transcends material requirements. A memorial, whatever its secondary utilitarian purpose may be, must proclaim itself at first sight, the thankful tribute of a city to those who gave their lives to secure our victory.

The Fountains of Rome; civic improvement like the Place de la Concorde or the Place Vendome in Paris; bridges like the Soldiers Memorial Bridge in Harrisburg; an auditorium like the one built in Baltimore after the last war, are not only civic assets of inestimable value but also unmistakably memorials.

Competition for a Small House

SUBJECT: "A House for Cheerful Living"; competition open to all architects, architectural draftsmen and architectural students; professional adviser, Kenneth Reid; judges, seven architects; prizes, $2500, $1500, $1000, 25 mentions at $100 each, and 8 special prizes of $250 each; closing date, Feb. 26, 1945; one drawing required 25″ x 36″; a secondary-type competition approved by The A.I.A. Program in Dec. *Pencil Points* or obtainable from Pittsburgh Plate Glass Co., 2397-4 Grant Bldg., Pittsburgh 19, Pa.

Planetary Reconstruction

By Richard J. Neutra

PRESIDENT, LES CONGRES INTERNATIONAUX D'ARCHITECTURE

MODERN WARS are significantly different from wars in the past by the fact that the victors do not really plan to eradicate, rape, or even merely abandon the vanquished! For better or worse, the lusty and convincing war attitude of a Ghengis Khan no longer fits our general situation. The dense meshwork of planetary economy does not permit it.

Nowadays, the victors must somehow relieve and rehabilitate all the far-spread victims of an up-to-date war, which in its wake leaves the physical improvements of large areas in rubble.

There is doubt about What Price Salvage!

For comfort and a constructive action it is well to note that many of the world's so-called "improvements" had turned sour quite a while before the war plowed them under. They certainly ought not to be resurrected in their old form —not even for the punishment of the enemy.

However, looking for some compensation, we may set down the chance to start from scratch, after block-busters in dense saturation attacks have not only cleared the surface from long-frozen blight and hopeless slums, but have successfully penetrated down to liquidate the so-called "underground improvements" of leaky old brick sewers, which followed a Victorian gridiron of "city plan." This chance to start from scratch is—or at least could be—a real blessing in and after all the misery.

However, it is emergency that brings action. Emperor Nero's flames of Rome, the famous fires of London in 1668 and of Chicago some two hundred years later, should not be left to outshine, in their good and grand consequences of renewal, the bombing of London in the late summer of 1941, with its more infernal and spotty retouchings of 1944.

But in the countries which have been so badly hit, in actual war theaters, at last a grand opportunity has risen to mankind as a whole: an exemplary community construction of true economy, with true human scale, in keeping with the means, methods and ideas of our own day, seems possible.

We are all sure to profit from

the experiment, no matter where the laboratory is in which it can be done. That "laboratory" may be in Belgrade, Warsaw, Rotterdam, or in any of those places where bombs have condemned with greater percussion than all the courts and building regulations ever could muster for the purpose.

The funds put into these reconstructions will often be not just funds raised locally, they will have cosmopolitan and not infrequently American sources. We should be greatly interested how these funds are invested. To exercise at least due professional technical watchfulness is quite different from political meddling or attaching imperialistic strings. If the Chinese want to build a new railroad, or the Greeks an airport, it is only prudent for all concerned to make sure that the specific experience available in technically advanced countries is actually applied before moneys, loans and grants are handed over for expenditure and the situation is frozen the wrong way. It is a matter of world-wide interest, and the professional conscience of planners everywhere calls for it.

While suspicions linger in some quarters when we insist on an import of our brand of democracy and politics, there is everywhere unquestionable welcome to our technical and organizational leadership. No one doubts America in that.

We may establish several categories of regions which await their technical treatment, immediately when peace conferences will take their start, and while they drag through tedious stretches of time!

First, such regions which, by previous tradition, have their indigenous force of splendid planners, professionals, designers, engineers. Here belong Holland, France, Belgium and, to a marked extent, Serbia, Greece, Poland, Italy, etc.

Secondly, there are countries which cannot and do not make such a claim to "personnel preparedness." Huge are the areas which, by turning into the new hinterlands of a planetary war, are now for the first time also entering a planetary civilization of the contemporary technological sort. Towns are springing up all along the network of Pan-American Airways in Africa, and remote Chinese back country becomes and stays an industrial zone.

Thirdly, we have all the regions falling in between categories one

and two. There is an endless array of shades among areas in need of either rehabilitation from war damage, or post-War inclusion into contemporary technical benefits, but not fully self-dependent as far as technical skill in planning their own future is concerned.

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Similarly, the needy countries can be divided into various types as being either in possession of, or devoid of, material resources, as well as the full or partial tooling suitable for the purpose.

It becomes very clear that an unbiased international commission of planners, architects, engineers, technological economists, is basically needed:

(a) To make sound recommendations as to a sensible interlocking of capital investments—of any technical nature or involving planning qualifications.

(b) To carefully regulate the qualifications of responsible leading personnel locally employed, instead of leaving it to the hazards of nepotism, pull and provincial politics.

(c) To readily develop a roster of such suitable personnel in each country and, where it exists, recommend this technical personnel and capable consultants.

(d) To foster and to program competition of proposals, to marshal as much brains as possible for the solution of so many largely technical problems.

(e) To insure common knowledge and speedy communication of good, typical and re-usable solutions wherever on earth they are applicable in their entirety or in part. But also to analyze failures carefully and broadcast the findings without bias.

(f) To attend to a wholesome cosmopolitan manipulation of patent rights and a system of reasonable but fair compensation and encouragement to inventors, designers and planners of physical facilities.

(g) Finally, perhaps to actually examine and endorse plans and specifications of projects before appropriated sums are made liquid.

Pooling and disbursing funds or advancing loans in a well-concerted effort will have to be guided by an international commission somewhat as above described and perhaps as foreshadowed by the "United Nations Relief and Rehabilitation Administration", U.N.R.R.A. A world-wide professional organization of planners and architects, with good representation in many

countries, may pave the way for a technical agency with a high vantage point.

It is not a matter of dollars in stupefying figures, but of how much and how lasting value is being purchased, and how much comfort and good will is created. And we must not forget: the best designs are not foolproof; they need introductive education and reconditioning of minds. The budget must also provide for this.

If we are unwilling patiently to grant and finance the latter, there is certainly no use spending any money on technical innovations. A consolidated laundry with pressure steam washers on a tropical island may be a blessed success, or turn into a tragic joke within six months. If the now doubly high-geared industrial output of the warring countries will be converted, and will press toward new outlets, all the import countries should be made to purchase according to a well-considered master plan.

The thousand items of technical merchandise which go into a hospital, an airport, etc., must be coordinated in a preconceived, integrated specification. They must not follow the haphazard pressure of individual salesmanship. Only thus can be avoided disastrous setbacks and that bad after-talk which each consumer government, as well as the seller and manufacturer, may well dread as a threat to their long-range success.

The integrated building anew within the war-ravaged, or the post-War peace-affected countries is a unique opportunity for mankind as a whole.

Granted that professional conscience broadly organizes and succeeds in interesting a still broader public, we may be ready to see and grasp the one great opportunity of our times, as it emerges from the sorry turmoil of war.

C.I.A.M., Les Congrès Internationaux d'Architecture Moderne, a world-wide professional organization with headquarters in Switzerland, and a splendid national membership in eighteen countries, has functioned for two decades. Various of its collaborative publications, the last of them "Can Our Cities Survive?" by J. L. Sert, have decisively influenced contemporary thought in planning matters. This organization has naturally been disrupted by the War.

The present historical moment, filled with anticipation of world reconstruction, is more than ever before in need of cosmopolitan co-

operation of city planners and architects to guard against many opportunities being grievously missed—that living environment may be markedly improved.

The American Chapter of C.I.A.M. for Relief and Reconstruction, officially incorporated in the State of New York, is the immediate action group, resuming interrupted contacts with the national planners and architect chapters in all allied and liberated countries, and aiding the formation of new groups in Latin America, China, Australia, etc. It aims to serve as a clearing house between technical research institutions of many kinds and foreign architects and planners, by helping translate their needs to American manufacturers. As soon as possible a World Reconstruction Congress in New York is contemplated.

The R. I. B. A. and the Schools

By Basil M. Sullivan, C.I.E., F.R.I.B.A.

CHAIRMAN, BOARD OF ARCHITECTURAL EDUCATION, R.I.B.A.

THE R.I.B.A., by virtue of age, tradition and numbers, is the leading association of architectural practitioners in Great Britain and Ireland and, indeed, in the British Empire, throughout which it has Allied Societies linked with it and with its educational system. This survey, however, is confined to the relationship between the R.I.B.A. and the schools of architecture in Great Britain and Ireland, which is the subject on which the Editor of the JOURNAL seeks information.

The R.I.B.A. has, throughout its history, taken active interest in architectural education, in which the attainment of a standard it controls is the means by which entrance is made into its ranks. The control has been entrusted by the Council of the R.I.B.A. to its Board of Architectural Education. The personnel of the Board, appointed by the Council, consists of practicing architects from the membership of the R.I.B.A., the heads of Architectural Schools, and representatives from the Ministry of Education, the Universities, the building trade and other interests. The Chairman of the Board is invariably a practising architect with previous long service on the Board,

usually as one of its three Vice-Chairmen, or as its Honorary Secretary. Thus, before undertaking his duties, his professional outlook is informed and reinforced by wide experience of the problems of architectural education. He usually holds office for two years. The status of his office in the eyes of the Council of the R.I.B.A. may be judged from the fact that he is, ex-officio, a member of that Council and the spokesman on all matters of architectural education which come before it and, on retirement from the Chairmanship, is frequently nominated by the Council as one of their Vice-Presidents. The Board selects its honorary officers from among its members and also the personnel of the various committees which function under it. These latter are drawn from the main body of the R.I.B.A. Neither the Chairman of the Board nor its members are paid. The work is arduous, but of such interest and importance that it is willingly undertaken. The Board is provided with a permanent secretariat which undertakes all correspondence, committee minuting and routine work. The permanent Secretary, by reason of his long and extensive knowledge of past problems, decisions and policy, is of great value to the Board in maintaining continuity of action.

There are three stages which candidates must reach to become Associate Members of the R.I.B.A., which, with a prescribed period of practical experience, qualifies them to practice their profession. These stages are: Preliminary, qualifying for Probationership; Intermediate, qualifying for Studentship; and Final, qualifying for the Associateship. The first is designed to ensure that the student has the necessary educational background to enable him to profit by the instruction he will subsequently receive. It is passed by the production of an approved certificate of general education; for example, the School Certificate of the Northern Universities Joint Matriculation Board. Failing such certificate, the candidate must pass an equivalent examination held at the architectural school which he wishes to enter.

The arrangements for obtaining the Studentship and Associateship are two-fold. Firstly, the R.I.B.A., through its Board of Architectural Education, holds Intermediate, Final and Special Final Examinations twice a year at its headquarters in London and, if neces-

sary, at provincial centres. Candidates for the Intermediate and Final examinations are usually those employed by practising architects, and in whose offices they have received training supplemented by attendance at evening or part-time classes organized for their benefit by architectural, art or technical schools. The Special Final Examination, qualifying for the Associateship, is open to persons already in practice and assistants not less than 30 years of age. The Council, on the recommendation of the Board, appoint the Examiners and a Board of Moderators, who control and maintain the standard of the examinations.

Secondly, and of prime importance, there is a class of schools known as "Recognized Schools' functioning in the universities, art schools and technical colleges of Great Britain and Ireland. There is also one independent "Recognized School" situated in London; it is the School of Architecture of the Architectural Association. These schools have usually, in the past, prepared their students for the R.I.B.A. examinations described above but have increased their status by reason of increased numbers, academic successes and so forth. Such a school, by satisfying conditions laid down by the Board, and on their recommendation, may be nominated by the Council as a "Recognized School." The effect of this is that its students, having satisfactorily completed the school course will, without sitting for the R.I.B.A. examinations, automatically become qualified for the Studentship or Associateship according to the degree of recognition granted.

The recognition may be "Intermediate," generally for a three years' full-time course, in which case the successful student qualifies for the Studentship of the R.I.B.A., but must continue his studies in a "Final Recognized School" (described below) or alternately, study for and sit for the Final Examination conducted by the R.I.B.A.

The recognition may be "Final." In such a case the student successfully completing an approved five, or six years' course, together with a prescribed period of office experience, automatically becomes qualified for the Associateship of the R.I.B.A.

A school applying to the Board for "Final" recognition must show, among other things, that it provides a whole-time course of study, with

a "catchment-area" large enough to ensure an annual intake of students to justify a satisfactory library and scale of accommodation, material and qualified staff.

A School applying for "Intermediate Recognition" must provide similar justification modified to its smaller requirements; for example, a course of evening classes may be so recognized, but this would not be sufficient for "Final Recognition."

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All Recognized Schools are inspected periodically by a Visiting Board. It consists of the Chairman, the three Vice-Chairmen and the Honorary Secretary of the Board of Architectural Education. They are all practising architects, some of them having held headmasterships in Recognized Schools. Another architect who is an Inspector of the Ministry of Education and also a member of the Board, accompanies them on certain occasions. They examine the curriculum, the studio and class work, the examination papers set and worked, portfolios, note-books, accommodation, library, and, generally, any matter affecting the efficiency of the education provided. They are given opportunity to talk to the students and staff about their respective work, and subsequently discuss matters of interest with the governing body and the head of the school. The Visiting Board eventually presents its recommendation regarding the school to the Board which, if it approves of it, conveys it to the Council. The Visiting Board sends a detailed report to the governing body of the school. These visits are of great value and interest, every side having something to contribute from the particular angle from which it makes its approach to the subject.

The Board endeavors never to lose sight of the fact that the whole raison d'etre of the curriculum is to provide such a training as will enable those receiving it to practice sound architecture on the highest plane which their natural abilities make possible. As one means toward this, it may be noted that the Board lays stress on the desirability of the professors and masters being allowed, under proper safeguards, to undertake practice to enable them to keep in touch with realities and free from too academical or archaeological an outlook .

Comment should be made on one other matter which is relevant to the subject. By the Architects'

Registration Acts, 1931, '38, Parliament ordained that no person in Great Britain or Northern Ireland may practice, using the title "Architect," unless registered as such. To obtain registration, it is necessary to observe conditions laid down by the Architects' Registration Council of the United Kingdom, which is the authority set up by Parliament to carry out the provisions of the Acts. This authority comprises in due proportion representatives of the Government Departments concerned — Education, Works, and Health — and of professional, academical and industrial interests in the building world. It has laid down that the educational qualification for registration is that obtained by success in the R.I.B.A. Final or Special Examination, or in a course in one of the schools holding its "Final Recognition." Here the fusion of education and practice so long followed by the R.I.B.A. is endorsed and continued.

In its results, the educational policy of the R.I.B.A. has proved to be successful; both the professional and academical sides profiting from their close contact, and combining to produce a balanced product. A further advantage of the policy is that, as practising members of the R.I.B.A. from all over the country join the Board for a period and then—conversant with the aims and problems of architectural education — retire from it, their knowledge becomes diffused throughout the profession.

Perhaps on some future occasion the Editor will allow me to describe the relations between the R.I.B.A. and the schools of architecture in the Empire outside Great Britain and Ireland.

Let the People Speak

By William Gray Purcell

PLATO'S Republic, Book I; Socrates speaking:

"For in truth no art is under the control of any defect or mistake, and on the other hand it is not the office of an art to seek advantage of anything except its normal content. So long as an art which is strictly an art is true to its own nature, it is correct, and

is therefore without defect or blemish. Remember, we are using words in their strict sense."

That was long-range thinking for the year 450 B.C. Today we still ask ourselves, what is the subject of an art, any art? That is the first thing that the artist, be he singer, architect, poet, photographer, dancer or picture maker, must get clear in his own mind. And we, as enjoyers or users of the art, must also get clear, or we miss all that the artist has done.

The production of an art work and the use of an art are indivisible. Together they are one, and each part is a part of the other and one with the whole. Socrates deduced this idea to a practical end. Take drawing, for example, in Book X of "The Republic." Plato reports Socrates as saying:

"Is drawing an attempt to imitate the real as it is, or the appearance as it appears. . . . Imitation [he means now 'appearance as it appears'] is far from the truth . . . because it attacks only a small part of each problem and that part only an image."

Glaucon replies: "That is certainly true."

Socrates then resumes: "Now, are the virtue and beauty and correctness of every manufactured article, and living creature, and action, determined by any other consideration than the use for which each is designed by art or nature?"

Glaucon: "Obviously no considerations govern but only their use."

Socrates: "Then it is quite inevitable that the user of each thing should have the most experience of it, and should be the person to inform the maker what are the good and bad points of the instrument as he uses it."

We architects give too much to the ego, do not realize how great and how beneficient is the pressure of the People, not merely the best people, nor the intelligent people, but all the people, in shaping those built forms which we architects ascribe to our sole authorship, as our own "original" creations.

As a draftsman in Seattle, I heard my employer learnedly telling clients that they could not have this or that effect or feature, when it was plain that their wish was the living substance of the project, and their architect blinded by dead rules.

Lincoln said "God loves the common people. That is the reason he made so many of them." And God gave them the means and the force to express their nature, their "Genius" as Emerson

names it so expressively. As we look back only a decade or two we realize that this mass force effected its will on American architecture more rapidly and more strikingly than we could know at the time. Humanity dates its works and flows on to different preoccupations.

It is this pressure by the people that makes the many kinds of art of a given era to be all of a piece, readily identifiable for all time in spite of any unique individual artists, however vigorous, however much they seem at the time to be at odds with the current fashion. Indeed, the more vivid the artist's personality the more intimately will he be found to have recorded the people of his day. And so it is with architects. One could be happy to know that he was privileged to record a noble period in his nation's history; or, living in an ignoble time, to have concerned himself only with the seeds which actually came to grow and to fruit. Tradition is not a continuity of appearances. It is a heritage of skills.

The Boston Contest

After eight months' work by 90 contestants, the $5,000 top prize in the Boston Contest (William Roger Greeley, chairman) was awarded to a six-man team, largely of Harvard professors: Carl J. Friedrich, Seymour Harris, Talcott Parsons, Charles Cherington, George Walker, and Walter Francis Bogner (the latter professor of architecture).

Second prize of $2,000 was won by a team of seven business and professional men, including Joseph D. Leland, F.A.I.A.

Other prize winners included William Stanley Parker, F.A.I.A.; Frederick J. Adams, professor of city planning at M.I.T.; Walter H. Kilham, F.A.I.A., and Thomas W. Mackesey of the College of Architecture at Cornell.

At a meeting in Faneuil Hall, for the announcement of the awards, Chairman Greeley said in part:

"During the last fifty years citizens have now and again made an effort to organize the Metropolitan Area into a unit so that there could be a plan for the future conduct of metropolitan affairs, and a procedure for carrying such a plan into execution.

"Last year the Boston Society of Architects decided to try again.

"So the Boston Contest was instituted, with faith that there was intelligence enough in Boston, if it were invited out into the open, to chart a straight course for our future.

"Citizens have responded in numbers that more than justify that faith. Of the ninety programs submitted, many are of great merit, and taken together, provide material out of which to build one master program, upon which we may unite in an earnest campaign to put it into effect.

"Boston, after the War, will presumably not have had the advantage which has come to London and many other great cities, of having been destroyed. While they cannot choose but rebuild, we will unhappily have to make up our minds whether, on the one hand, to remain a decaying centre; on the other hand, to destroy our own diseased tissues and by heroic will power rebuild our community as a worthy competitor of the newer type of city. This destruction of the outworn and damning, and this rebuilding of the new and redeeming requires not only courage and faith, but an understanding of the power of cities to regenerate themselves."

"Conservatism gives ground slowly but, merely as an intellectual friction, it is a wholesome restraint on the violence of revolutionary advance."—CHARLES D. MAGINNIS, F.A.I.A.

"An engineer is said to be a man who knows a great deal about very little and who goes along knowing more about less and less until finally he knows practically everything about nothing."—*The Foundation.*

"The Museum (of Modern Art) has long been convinced that architects for government buildings must be chosen by the democratic method of open, anonymous competition if American official architecture is ever to get out of its long-accustomed rut."—PHILIP L. GOODWIN, F.A.I.A.

Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative.

Indirect Publicity

by Clement W. Fairweather, F. A. I. A., Metuchen, N. J.

Often one hears complaints from harassed members of The Institute to the effect that our profession is not understood. We suggest that good publicity can be obtained for the profession by individual members publishing articles on the buildings of their town, illustrated by sketches, in their local newspapers. The text should be friendly in tone, of course, and the sketches as good as the draftsman can make them. The work could be shared by different architects; some making the drawings, others gathering the data and still others writing the articles.

We are running such a series now on the churches of our neighborhood in a Sunday paper. In writing up our subject, we start with the organizing of the body which constructed the building; then we describe the architecture, mentioning the designer's name when his identity can be established, and we conclude by friendly reference to the work of the Church; giving the names of the leading lights of the congregation.

We feared for a time that suits for libel would be started by such of the architects who felt that their work was more beautiful than our drawings, but the kind words of the text have overcome that risk so far.

It is a good help to those who are not too hot as draftsmen to choose a dramatic subject. Photographs could be used for the same purpose, but a sketch can make any building beautiful if deft enough, and is more likely to attract attention than the average photograph.

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The Producers' Council

Elected to membership in The Producers' Council is the firm of Dyke Brothers, Fort Smith, Ark. National Representative, Nathaniel Dyke, Jr., Alternate, Arthur R. Noe.

Highlights of the Technical Press

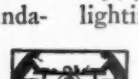
The Architectural Forum, Nov.: Basementless Construction; 3 pp. t. & ill. The Storagewall, a design idea by George Nelson and Henry Wright; 10 pp. t. & ill. The In-line Bath, a design idea by George Kosmak, Ruth Gerth and associates; 6 pp. t. & ill.

Technology Review, Nov.: Railroad Comfort and Patent Furniture, by Sigfried Giedion; 7 pp. t. & ill.

Pencil Points, Nov.: Air Terminals for Mass Air Travel, by Francis R. Meisch; 18 pp. t. & ill. Airports, equipment and fundamentals of design; 24 pp. t. & ill. Building Product Facts—Precast Reinforced Concrete, cont.; 2 pp. t. & diags.

Architectural Record, Nov.: Department Stores—Building Types Study No. 95; 21 pp. t. & ill. Time-Saver Standards—Elevators and Escalators for Department Stores; 2 pp. t. & diag.

Journal; Royal Architectural Institute of Canada, Nov.: Schools; Nursery, Elementary and Secondary; planning, heating, ventilating, lighting, acoustics; 22 pp. t. & ill.



Books & Bulletins

PUBLIC HOUSERS ANSWER INDUSTRY'S QUESTIONS. By Howard L. Holtzendorff, President, National Association of Housing Officials. 4 pp. 8½"x11". Chicago: 1944: Journal of Housing, N.A.H.O.

Undoubtedly one of the clearest and fairest presentations of the case for public housing, offered in the succinct form of questions and answers.

YOUR STAKE IN COMMUNITY PLANNING. 28 pp. 6"x9", illust. New York: 1944: National Committee on Housing, Inc. (512 Fifth Ave.). 35c.

A presentation for the layman of the problems of neighborhood design and control.

SOME BASIC REDEVELOPMENT PROBLEMS. Drafted by Robert C. Weinberg. Third public report of the Committee on Civic Design and Development. N. Y. Chapter, A.I.A. 16 pp. 8½"x-11". New York: 1944: published by the Committee.

Dealing with the inter-relation of agencies affecting development projects in New York City—some twenty-five of which agencies are in need of overall coordination.

NEW ARCHTECTURE AND CITY PLANNING. A symposium edited by Paul Zucker. 710 pp. 6″x9″, illust. New York: 1944. Philosophical Library (15 E. 40th St.). $10.

An imposing battery of authorities discusses individually many phases of the subject. Among the contributors are such names as Harold Buttenheim, Serge Chermayeff, Henry Churchill, Jacob Crane, Robert Davison, Sigfried Giedion, Louis Kahn, George Howe, Ely Kahn, Richard Neutra, Lorimer Rich, Kenneth Reid, Clarence Litchfield, Thomas Holden, F. H. Frankland, W. H. Schuchardt, Carol Aronovici, Roland Wank, Albert Mayer, Henry V. Hubbard, George Nelson, Dean Meeks. Paul Zucker sounds a keynote in his Introduction: "The real job of building before us has to be seen clearly and universally as a combination of technical, social and actually spiritual tasks. . . The banal consistency of the monotonous run-of-the-mill 'modernistic style', the so-called 'new tradition' is not better and not worse than any fashion of eclecticism during the nineteenth century. Although functional logic has become our supreme architectural law, we have yet to overcome its deficiencies by the emotional impact of creative individuality. In our time such creative individuality can only develop through a deep interest in and full understanding of the basic social problems."

BUILDING MATERIALS AND STRUCTURES: Painting Steel. By Wilbur C. Porter. Report BMS102 of the U. S. Dept. of Commerce, Nat'l Bureau of Standards. 12 pp. 8″x10½″, illust. Washington: 1944: Supt. of Documents, U. S. Gov't Printing Office. 10c.

Dealing with the relative durability of priming-coat and top-coat paints for plain and galvanized steel.

Lines to a Pattern on a Waffle

Reprinted every five years by request.

What inscription cuneiform
Graves your surface brown and warm?
Message mystic and inscrutable,
Wrought by iron mould immutable,
Does each tiny hieroglyphic
Spell some rapture beatific,
Or proclaim some torment awful,
Succulent and sizzling waffle?
Toothsome, tantalizing riddle
Does the geometric griddle
Hold your secret in its metal?
How you'll taste and how you'll settle.
I am eager to translate you,
Will I grieve because I ate you?
Neither Choctaw, Sanscrit, Greek
Holds a flavor more unique.
This great truth you do impart
Fundamental rule of Art.
Meaning doesn't really matter
If there's virtue in the batter.

LOUIS LA BEAUME.

The Editor's Asides

THE Editor of the *R.A.I.C. Journal,* Eric Arthur, says in his November issue that "only on rare occasions" is he refused an article when he requests someone to write it. Which fact is to be added to those recording fundamental differences between the architects of Canada and the architects of the United States.

IMHOTEP, perhaps the first recorded architect in history, serving the Pharaohs in Egypt, was later canonized and worshipped as the patron saint of wise men and scribes. In the five thousand or more years since that time the architect has been called many names, publicly and privately, but never, to our knowledge, a saint.

THE LONGER WE LIVE the more certain we become that much of what we know just isn't so. Take city planning for instance. On every hand there is brave talk of rebuilding our cities, of major operations to bring them into conformity with our convictions of what a city should be.

The architect, flaunting his analytical powers and coordinating ability, claims the leadership in this civic reconstruction. And our organized society has no rival leader to offer. The architect may be given the job.

What disturbs me is the recollection of what he would have done with the job if given to him, say twenty years ago. That was when the best architectural minds to be found in the United States conceived and built the Triangle in Washington. Today, a brief two decades later, we are convinced that the best architectural minds of 1925 were wrong; the Triangle was an error—a stupendously costly one—the rectification of which must await the energies of our great-great-grandchildren.

Or, to look back only ten years. What was the architect's conception of city planning at that time? Certainly it was a far more nebulous conception than the one we hold today. What shall we think of today's ideas ten or twenty years from now? Has any human mind of today the foresight to picture the needs of a city of fifty years hence? It is not outside the realm of possibilities that society may, by that time, have utterly discard-

ed the basic idea of closely packed communities.

Ten years, twenty years, are but ticks of the clock in the march of civilization. The making of master plans is not a task to be dashed off with a soft pencil and a few graphs. It is a task calling for all the brains that can be mustered, all the far-sighted intelligence that can be enlisted. The master plan in which flexibility has not utterly banished rigidity of both form and purpose is doomed before it is printed.

And among all the diverse ingredients that go into the great effort of city planning, I submit, as possibly the most important of all, a deep humility.

CONGRATULATIONS and felicitations to the Brooklyn Chapter, A. I. A., on reaching its fiftieth birthday, celebrated November 28 last.

Necrology

According to notices received at The Octagon between January 1 and December 7, 1944.

AUSTIN, WILLIAM D., F.A.I.A. Cambridge, Mass.

BALL, THOMAS RAYMOND, Old Lyme, Conn.

BEHEE, GRANT A. C., Newark, N. J.

BISSEL, E. PEROT, F.A.I.A., Philadelphia, Pa.

BOWMAN, WILLIAM NORMAN, Denver, Colo.

BOYD, D. KNICKERBACKER, F.A.-I.A., Philadelphia, Pa.

BRADFORD, JOSEPH NELSON, Columbus, Ohio

BUNCE, WILLIAM C., Detroit.

CLARK. DAVID BRIDGMAN, Palo Alto, Calif.

CLARKE, WILLIAM BORDLEY, Savannah, Ga.

CORRUBIA, ANGELO B. M., St. Louis, Mo.

COX, ALLEN H., S. Hadley, Mass.

DOERR, WILLIAM P., Chicago, Ill.

DOUGHERTY, EDWARD E., F.A.-I.A., Nashville, Tenn.

ELLICOTT, WILLIAM M., Baltimore, Md.

EYRE, WILSON, F.A.I.A., Philadelphia, Pa.

FATIO, MAURICE, Palm Beach, Fla.

FIELD, JR., LEONARD H., Jackson, Mich.

FROST, HARRY TALFOURD, Chicago, Ill.

GRAHAM, ROBERT R., Middletown, N. Y.

GRAY, RALPH W., F.A.I.A., Boston, Mass.

GUTH, ALEXANDER CARL, Wauwatosa, Wis.

HATHAWAY, HERBERT M., New York City
HAZZARD, ELLIOTT W., Shanghai, China
HENGELS, HENRY C., Milwaukee, Wis.
HENNINGER, F. A., Pasadena, Calif.
HEWITT, GEORGE, Paterson, N. J.
HEWITT, HERBERT E., F.A.I.A., Peoria, Ill.
HICKS, J. HOWARD, Erie, Pa.
HOSKINS, JOHN M., Chicago, Ill.
KIEHNEL, RICHARD, F.A.I.A., Miami, Fla.
KNOWLES, WILLIAM WELLES, Flushing, N. Y.
LAROCHE, EDWIN BRUCE, Dallas, Tex.
LEWIS, LEROY, JR., Detroit, Mich.
LITTLE, HARRY B., Concord, Mass.
MARSHALL, BENJAMIN H., Chicago, Ill.
MARTIN, CLARENCE A., F.A.I.A., Sarasota, Fla.
MARTIN, RAYMOND J., New York City
MERRITT, AARON RILEY, East Aurora, N. Y.
MORRIS, BENJAMIN W., F.A.I.A., New York City
NAU, CARL ANDREW, Cleveland, Ohio
NELSON, HOWARD M., Eau Claire, Wis.
PLACK, W. L., F.A.I.A., Philadelphia, Pa.
RAEDER, HENRY, La Grange, Ill.
RASEMAN, R. E., F.A.I.A., Detroit, Mich.
REYNOLDS, JOSEPH THOMAS, West Hartford, Conn.
ROGERS, LINCOLN, Chicago, Ill.
ROSS, HENRY CASAD, Boston, Mass.
ROSS, JOHN ANDREW, Davenport, Iowa.
RUSHFORTH, GEORGE, Berkeley, Cal.

SCHLOEMANN, CARL F., St. Louis, Mo.
STANLEY, EDGAR A., Winter Park, Fla.

THOMAS, JOHN PICKERING, Portland, Maine
TREGANZA, A. O., Lemon Grove, Cal.
TUBBY, WILLIAM B., New York City
TULLGREN, HERBERT W., Milwaukee, Wis.

VAN ARMAN, MARSHALL E., Birmingham, Ala.
VENNING, FRANK L., Chicago, Ill.

WARD, WALTER GILLING, Manhattan, Kans.
WATMOUGH, RICHARD L., New York City
WEAVER, RUDOLPH, F.A.I.A., Gainesville, Fla.
WHITE, H. S. TAYLOR, JR., Baltimore, Md.
WHITEHOUSE, MORRIS H., Portland, Ore.
WHITMORE, JOHN T., Boston, Mass.
WOOD, WADDY B., F.A.I.A., Warrenton, Va.

AS,

, Ill.

G,

E.,

I.A.,

R.,

A.,